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INTERNATIONAL SCIENTIFIC
ONLINE CONFERENCE

INTERDISCIPLINE INNOVATION
AND SCIENTIFIC RESEARCH
CONFERENCE

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FEATURES OF DISCOURSE ANALYSIS OF LITERARY TEXT

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Annotation: *This article examines one of the most pressing problems of modern literary criticism - the category of discourse. Based on a generalization of the achievements of modern philological science, analysis of the works of domestic and foreign scientists, the author reveals the features of relationships and interconnections, literary discourse and artistic text, and reveals their differences. Much attention is paid to the nature and functions of discourse in the structure of the work¹⁶. This article is dedicated to the one of the most actual problems of modern literary criticism – category discourse.*

Key words: *discourse, discourse analysis, work of art, fiction, literary text*

On the basis of the achievements of modern philological science, analysis of domestic and foreign scientists, the author reveals the particular relationships and interrelations of literary discourse and artistic text, identifies their difference. Great attention is paid to the nature and functions of discourse in the works. The concept of “discourse” in the social sciences and humanities is given a vague, ambiguous definition. Discourse is considered as an interdisciplinary category. In this connection, it is necessary to clearly define at what level the concept of “discourse” is used by literary scholars and in literary studies in general. The concept of “discourse” as an interdisciplinary concept has entered the aspect of modern literary theory. In a relatively new section of philological science - theoretical poetics - this problem is examined in many ways. Linguistic concepts such as “word”, “speech”, “speech immersed in life”, “actually spoken text”, “way of speaking” are indicated as the initial meanings of discourse. In language - with varying degrees of rigor - only the rules for combining grammatical categories within a phrase, phonological rules, and generally accepted meanings of words are fixed. Between the totality of these rules, characteristic of all statements without exception, and the specific characteristics of a particular statement, there is an abyss of uncertainty. This gap is filled, on the one hand, by the rules inherent in each discourse separately: official letters are composed in a different way than intimate letters; and on the other hand, the restrictions imposed by the situation of the utterance: the identity of the addresser and addressee, the conditions of place and time in which the utterance occurs. The specificity of discourse is determined by the fact that it is located on the other side of language, but on this side of the utterance, that is, given after the language, but before the utterance” [2, 9]. Literary discourse constitutes a semiotic layer, ideological, conceptual, philosophical, aesthetic meanings of the text, which are conveyed through words and phrases. For literary studies, the issue of literary discourse as a model of discourse itself, separated from related disciplines, is relevant. One of the pressing issues of

¹⁶ Кенжегараев, Н. Д. Особенности дискурсивного анализа художественного текста / Н. Д. Кенжегараев. — Text: immediate // Young scientist. - 2012. - No. 4 (39). — P. 228-231. - URL: <https://moluch.ru/archive/39/4560/> (access date: 12/14/2023).



modern science is the problem of text and discourse, the relationship between text and discourse. The famous Dutch scientist T. Van Dyck in his work "Towards a Definition of Discourse" characterizes the differentiation of text and discourse in the following ways: "Discourse is an actually spoken text, and "text" is the abstract grammatical structure of what is spoken (let me remind you: speech/language, langue/parole, competence/pronunciation). Discourse is a concept relating to speech, actual speech action, while "text" is a concept relating to the system of language or formal linguistic knowledge, linguistic competence" [3]. Yu. Rudnev, based on these thoughts of T. Van Dyck, makes the following conclusions: "The given complex of meanings somewhat clarifies the situation: discourse is not a text, but is in the text, if we consider the latter as a chain/complex of statements, that is, a speech (or communicative) act and its result" [1]. Kazakh scientist T. Esembekov, analyzing the relationship between discourse and text, comes to the conclusion that discourse is broader than text: "Recently, there has often been a tendency to replace the concept of "text" with the concept of "discourse." This term was first introduced into scientific circulation by E. Benveniste. Widely used in psycholinguistics and pragmatics, discourse was opposed to the text because it included issues of consideration of the elements of origin, appearance of the text (pragmatics), and acts of perception (psycholinguistics). Therefore, discourse is a broader concept than text. Text is a linguistic phenomenon, discourse as an object that generally perceives the text as a target sociological act, which includes consideration of the origin, evaluation, and analysis of the text" [4, 10-11]. Methodology of discursive poetics, discourse analysis in the stage of formation and development, research. There are a lot of nuances about discourse and text that need to be revealed.

Literary discourse begins with the emergence of an "idea" in the author's mind, that is, the development of cells in the embryonic stage, the acquisition of a certain form, and the birth of a cell. One can compare the paths that the "embryo" takes, the paths taken by literary discourse and the literary work. The task, function and specificity of discourse does not end with the birth of an "idea-embryo". Discourse materialized through text enters into social activity. And this is where the pragmatic aspects of discourse come into play. Interdisciplinary processes of perception, understanding, evaluation, and analysis take place, which we do not consider in the aspect of discourse, but have recently been included in the competence of receptive aesthetics. The transformation of an embryo into a child, the transformation of a child into a teenager, its stages of becoming an adult can be compared with the appearance and birth of a work of art. Just like a human child, a work of art goes through a long journey, starting from the "cutting of the umbilical cord" to its further existence and development. The discourse associated with a work of art, with a work of art, develops according to the laws and nature of art. Syntagmatic, paradigmatic concepts of art are manifested in the competence of discourse. All these points of view and concepts lead to the understanding of "idea". There are opinions that consider the "idea" to be the core of discourse: "These changes lead to a narrowing of the range of meanings due to the fact that one of the main components of discourse - ideology (understood here in an extremely general and axiologically neutral way - as a system of attitudes of the subject of the statement) - is a system of restrictions, which presupposes a norm and operates with the



concept of deviation from the norm” [1]. All models of a work of art and symbolic, cognitive, communicative, aesthetic aspects are cemented at the level of “idea”. The signs that are transmitted through language and speech, the “code” that is conveyed through phrases, the meaning, idea and ideological content that are conveyed through the text, the “ideology” that is given by concentrating all aspects and functions of the text - originate and develop from the discursive nature of literature. Scientists studying the theory of discourse, when analyzing its typology, distinguish two main types: oral and written. If we take into account the linguistic definition of discourse as “an act of utterance,” then it is necessary to understand that the term “discourse” is used not only in the oral act of speech. It is undeniable that during oral utterance, transmission of thoughts, dialogue, oral type of discourse functions. But it should not be assumed that during the transmission of thought in written form, that is, when the spoken word is materialized in written form, the process of discourse disappears or is suspended. A thought, or “idea,” in whatever form it materializes (oral or written), has a specific purpose and direction, and accordingly, during this act, a process of discursive unification occurs.

The structure, strategy, genre, composition, style of a work of art arises and is formed in accordance with the discursive foundations. Discourse is the core of a work of art, a dialectical system that includes all stages of development, starting with fiction, the emergence of an idea, its social functioning and ending with individual material analyzed by the recipient.

If we consider a text, especially a literary text, as a literary raw material, then the identification of this raw material, the determination of its composition and methods of generation, quality, essence, purpose, content, as well as evaluation, understanding, interpretation of this raw material is carried out within the competence of discursive poetics. There are definitely schools and methods of traditional analysis of literary texts. They made a significant contribution to the analysis and interpretation of the literary text, enriching the recipients in cognitive and ideological terms. Discursive poetics, combining and incorporating methods of traditional analysis, enriching it with an interdisciplinary, comprehensive study of artistic creativity, is designed to provide new perspectives and new creative endeavors in the theoretical study of an artistic text, to help in recognizing the limitless power and immense mystery of the artistic world of works, equally limitless like the world itself.

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